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✓ VIENNA UNIVERSAL EXHIBITION-1873.

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## GENERAL REGULATIONS

FOR THE

## FOREIGN EXHIBITORS AND COMMISSIONS.

9398 ✓

1873  
U.S. WASHINGTON

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THOMAS B. VAN BUREN, UNITED STATES COMMISSIONER.  
OFFICE, NO. 51 CHAMBERS STREET, NEW YORK.

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WASHINGTON:  
GOVERNMENT PRINTING OFFICE.  
1872.





# VIENNA UNIVERSAL EXHIBITION, 1873.

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THOMAS B. VAN BUREN, 51 *Chambers Street, New York,*

COMMISSIONER FOR THE UNITED STATES,  
(*To whom all applications for information or for space should be addressed.*)

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## GENERAL REGULATIONS

FOR THE

## FOREIGN EXHIBITORS AND COMMISSIONS.

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### 1.—GENERAL DIRECTIONS.

1. Under the patronage of His Most Gracious Imperial and Royal Apostolic Majesty, and under the protectorate of His Imperial Highness the Archduke Charles Lewis, the exhibition will take place in the Prater, in buildings erected specially for the purpose, and in the surrounding park and gardens. It will be opened on the 1st of May, 1873, and closed on the 31st of October, of the same year.

2. Under the presidency of His Imperial Highness the Archduke Régnier, an imperial commission has been formed, for the purpose of representation and of discussing all general questions concerning the exhibition.

3. His Majesty has intrusted the direction of the exhibition to the Privy Councilor, Baron de Schwarz-Senborn, as chief manager.

4. Foreign governments are invited to appoint commissions with whom the chief manager will stand in direct communication upon all affairs concerning the exhibition. These commissioners will have to represent the interests of their countrymen in all questions relating to the exhibition and do their best duly to carry out its programme. Their task will be more particularly to issue invitations to take part in the exhibition, to receive applications for space, to decide on the admission of objects announced, and to take charge of the forwarding, exhibiting, and returning of the objects of the exhibition in accordance with the regulations laid down.

5. All communications from foreign commissions concerning the exhibition should be addressed: An den k. k. General-Director der Weltausstellung 1873 in Wien. (Translation: To the Chief Manager of the Universal Exhibition, 1873, in Vienna, Austria.)

6. A plan of the projected exhibition buildings and adjoining parks, showing the space allotted to each country, will be placed at the disposal of the commissions before the 15th of February, 1872.

The commissions are invited to inform the chief manager before the 1st of May, 1872, whether their countrymen will require a larger or smaller space in the buildings, and, also, whether they wish to have a part of the park adjoining their portion of the building.

7. The definitive division of space in the exhibition buildings, park, and gardens, resolved upon by the chief manager, will be made known to the commissions by the 1st of July, 1872.

A plan showing the subdivision of the exhibition (groups) must be sent, by the foreign commissions, to the chief manager at the latest by the 1st of October, 1872.

Lists of the exhibitors, as well as detailed plans, showing the space allotted, and each single object to be exhibited, must be sent in by the foreign commissions before the 1st of January, 1873,

at the latest, so that the exigencies of the respective countries may be taken into account in organizing the interior arrangement of the exhibition buildings.

8. The exhibitors will not have to pay the expenses of a boarded floor, or of a closed ceiling, or contribute to the laying out of the adjoining gardens.

All these expenses will be paid out of the exhibition fund; but in return a total sum will be paid by each foreign nation for the whole cubic space allotted to it in the industrial palace and the machinery hall, with a given fixed ground floor, and calculated by the square meter, according to the following tariff:

	Austrian currency.
a. In the industrial palace, (florins) .....	10
b. In the machinery hall, (florins) .....	4

In the other parts of the exhibition and adjoining grounds the charges for hired space will be calculated by square meter, according to the following tariff:

	Austrian currency.
a. In the court-yards of the industrial palace, (florins) .....	4
b. In the park :	
In the open air, (florins) .....	1
In the spaces to be covered at the expense of the exhibitor, (florins) .....	3

Exhibitors of objects of fine art, and of those for the "*Exposition des Amateurs*," have no charge whatever to pay for space.

9. The chief manager will enter into communication with the railway and steamboat companies of Austria and Hungary, in order to procure reductions of rates for the conveyance of objects for the exhibition.

The foreign commissions are also invited to enter into communication with the railway and steamboat companies of their countries for the same purpose, and to communicate by the 1st of May, 1872, to the chief manager, the reductions which they have obtained.

The chief manager will then publish all the dates concerning these reductions by the 1st of July, 1872.

10. The exhibition grounds will be considered as a bonded warehouse, and objects which are monopolies in Austria may also be exhibited without any hinderance.

11. Objects exhibited can only be removed before the closing of the exhibition by special permission of the chief manager.

12. Immediately after the close of the exhibition, the exhibitors must attend to the packing and removal of their goods and fittings.

These operations must be finished by the 31st of December, 1873.

The goods, packages, and erections which may not have been removed by the exhibitors or their representatives after this term has expired, will be deposited, if they are of sufficient value, in warehouses, at the cost and risk of the exhibitors.

The objects which may not have been removed out of these warehouses by the 30th of June, 1874, will be sold publicly; the net proceeds of the sale will be employed in augmenting the collections of an institute for promoting the instruction of small trades people and of workmen in Vienna.

13. The objects exhibited will be submitted to the judgment of an international jury, for which special regulations will be published.

14. An official general catalogue will be published, the arrangement of which will be made known later on.

In order that this catalogue may be published in time, the foreign commissions are requested to send the necessary dates, at the latest, on the 1st of January, 1873.

15. A special locality will be provided in the exhibition grounds where exhibitors can sell publications relating to the exhibition, and to the objects which they exhibit, (such as illustrated catalogues, current prices, &c.)

16. Popular lectures and industrial, technical, or scientific demonstrations, will be arranged in a special lecture-hall built for that purpose. Nevertheless the chief manager must be informed of the lectures.



17. Special regulations and programmes will be published for the works of fine art, for the exhibition of machinery, for additional and temporary exhibitions for single groups and special dispositions, as tasting-pavilions, cellars, &c.

18. Each exhibitor is engaged to acknowledge and keep the regulations.

## II.—ADMISSION AND CLASSIFICATION OF GOODS.

19. Concerning the admission of goods to be exhibited, the following are the limitations fixed: Explosive and detonating substances, and substances which may be considered inflammable, are entirely excluded.

Spirits or alcohols, oils, corrosive salts, highly inflammable and other matters, which might spoil other objects exhibited, or annoy the public, will only be admitted in strong, moderate-sized barrels, adapted for this purpose. Also the exhibitors of such objects will always be bound to conform themselves to any particular regulation the chief manager may think proper to make.

Percussion-caps, materials for fire-works, lucifer matches, and other similar objects may only be exhibited in imitation, without the addition of inflammable substances.

20. Moreover the chief manager reserves to himself the right to remove all goods from the exhibition buildings which may seem injurious, by their quantity or nature, or which may appear incompatible with the purpose and regulations of the exhibition.

21. The consignment of each single exhibitor must be accompanied by a certificate of admission issued by the commission of his country.

The detailed directions concerning the contents and form of this certificate will be communicated to the commissions by the chief manager.

## III.—FORWARDING, RECEIVING, AND ERECTING OBJECTS.

22. The exhibitor, or the commissions, have to defray all the expenses for the transport of objects to be exhibited, for the reception and opening of packages, for unpacking the objects, for removing and storing the empty cases, for making tables, counters, steps, boxes, for setting up the goods (products) in the exhibition buildings or in the park, for returning the goods, (products,) &c.

23. The objects to be exhibited will be admitted from the 1st of February until the 15th of April, 1873, inclusive.

This period may be changed by the chief manager, at a special request, in consideration of particular circumstances, as for instance: For objects which would be damaged by remaining too long packed up, or for objects of great value; but in each case everything must be prepared in advance for the exhibition of objects.

24. Special regulations will fix the time when the materials must be brought into the exhibition grounds, for constructions which form objects of the exhibition, or disconnected apparatus or engines, heavy or very large objects, as well as those requiring special foundations.

25. All preparations for the exhibition of objects may be made in proportion to the completion of the buildings; but they must all be finished, at the latest, by the 15th of February, 1873.

26. The commissions are invited to take care that the products of their country be sent to Vienna in as few single consignments as possible.

27. All goods intended for the exhibition are to be marked W. A., 1873, Vienna, and addressed to the chief manager.

The address must be securely fastened on the packages, and contain, besides, the following particulars:

- a. Name or firm of the exhibitor.
- b. Country and place of residence of the same.
- c. The group to which the objects belong.
- d. Number of application.
- e. A specification of the number of pieces of each single consignment; if the exhibitor has only sent one package it will be marked No. 1, but if the same exhibitor has several packages to exhibit, their number must be marked on each package by a fraction; for instance,  $\frac{1}{6}$ ,  $\frac{2}{6}$ , and so on. The figure 6 means that six pieces have been sent, of which the one is No. 1, the other is No. 2, &c.

The persons appointed to receive the objects will thus be enabled to know immediately after the arrival of the goods whether a consignment is complete, or whether a package is missing, and which number it is. If several small packages be packed in one large box, only objects belonging to the same group must be put into this box, which must then be marked as mentioned above.

The cases must bear the same mark inside, on the top and bottom, in order to prevent mistakes being made with the shifting of the different parts of the cases.

*f.* The place where the objects are to be exhibited, *i. e.*, industrial palace, park, or machinery hall.

The addresses will be of different colors, in order that the goods may be recognized the more easily; and the chief manager will communicate in time to the appointed foreign commissions the color of the address of the packages of their country.

Form of address.

<b>W. A., 1873, Wien.</b>	
<i>An den k. k. General-Director der Weltausstellung, 1873,</i>	<i>Wien.</i>
Ausstellungsort: (z. B. Industrie-Pallast, Park oder Maschinenhalle.)	
Namen oder Firma des Ausstellers.....	
Land und Wohnort.....	
Gruppe.....	
Ordnungszahl der Anmeldung.....	
Bruchzahl des Collo ( $\frac{6}{1}$ oder $\frac{6}{2}$ u. s. f.) .....	

[Translation.]

**W. A., 1873, Vienna.**

*To the Chief Manager of the Universal Exhibition, 1873, Vienna.*

Place of exhibition:  
(for instance: Industrial-Palace, Park or Machinery Hall.)

Name or firm of the exhibitor .....

Country and place of residence .....

Group.....

Number of application for admission .....

Number of package, ( $\frac{6}{1}$  or  $\frac{6}{2}$ , and so on) .....

A list of the contents of each single package must be placed inside the package, in order that the objects may be put the more easily in their right place, and to facilitate the manipulation of the custom-house.

28. The commissions or the exhibitors themselves or their agents are responsible for the forwarding, receiving, and unpacking the packages, and the proper delivery of their contents; and afterward for the arrangement, surveyance, and returning the objects exhibited. Only such agents will be admitted who have proved to the chief manager that they are the authorized agents of the foreign commissions.

29. If the person who has to receive the goods is not present at the exhibition when they arrive, they will be at once stored up at the cost and risk of the respective commissions.

30. The motive power for engines and machinery will be placed gratis at the disposal of the exhibitors.

The necessary force of motion is transmitted by a horizontal revolving shaft, the position diameter, and number of revolutions per minute of which will be published in time by the chief manager.

The exhibitors must furnish all the pulleys for this principal transmission, as well as the gearing necessary, together with the cross-shafts, pulleys, and straps.



A special regulation will be published for the machinery department.

31. The chief manager will, if desired, give the name of contractors who have applied to him for the execution of the arrangements of the exhibition; yet the chief manager will take upon himself no responsibility for their performances; the exhibitors have, nevertheless, the right to choose their own contractors and workmen.

32. Packages or empty cases cannot be deposited upon the space necessary for circulation. The packages must be unpacked directly after their arrival, and the packing-cases and materials must be removed at once.

33. Between the 15th February and the 25th April, 1873, the objects already lying on the exhibition grounds, and unpacked, must be put in order and arranged.

In order to have the objects equally apportioned in the spaces of the exhibition, the chief manager reserves to himself the right, on the 25th of April, 1873, to dispose of those places which do not contain sufficient objects.

The days from the 26th to the 29th April will be employed in cleaning the localities and in inspecting the whole exhibition.

34. There will be published special regulations for the arrangement and erection of those products and objects which will be exhibited in the park.

Roads of communication and earthworks may only be constructed and made according to the plans arranged between the chief manager and the foreign commissions.

#### IV.—ADMINISTRATION AND SUPERINTENDENCE.

35. The objects will be exhibited under the name of the manufacturer. If the manufacturer agrees to it, they may also be exhibited under the name of the business man who has them in warehouse.

36. The exhibitors are invited to add to their name or firm, also, the name of those persons who have taken a notable part in the production of an object, either as inventors, draughtsmen, or modelers.

37. The exhibitors are also invited to quote the price in cash and place of sale on the objects exhibited.

38. The chief manager has taken the necessary steps that the objects exhibited may, from the time of their arrival on the exhibition grounds until taken away, (vide No. 12 of these regulations,) enjoy the benefit of the laws existing in Austria for the protection against piracy of inventions and designs; for instance, of the patent and registration law. Detailed regulations will be published.

Reproductions (designs, photographs, &c.) of objects exhibited are only allowed if the exhibitor and the chief manager consent to it.

39. It is left to the exhibitors to insure the objects exhibited against damage by fire at their own expense.

40. The chief manager will make provision for preserving from damage the products exhibited as far as possible; he will also appoint persons to take care of the objects. Nevertheless the chief manager will take upon himself no responsibility for damage of any kind whatever.

41. Each exhibitor will receive a ticket entitling him to free admittance.

Any agent, duly appointed by the exhibitor, will also receive a ticket entitling him to free admittance.

An agent representing more than one exhibitor can only obtain one ticket.

The arrangements concerning the distribution and the control of tickets will be published later on.

42. A special regulation will be published for the arrangement of the interior service.

42 Praterstrasse, Vienna, January 27, 1872.

*The President of the Imperial Commission:*

ARCHDUKE RÉGNIER.

*The Chief Manager:*

BARON DE SCHWARZ-SENBORN.

## SPECIAL PROGRAMME.

(GROUP 21.)

## NATIONAL DOMESTIC INDUSTRY.

Among the objects which excited an extraordinary and surprising interest among the amateurs at the Paris Exhibition of 1867, were particularly those which, to include them all in one denomination, we will call "products of national domestic industry."

There were firstly all kinds of pottery, glazed and unglazed, fabrics and lace-work, particularly those belonging to national costumes, but also carpets, table-cloths, counterpanes, and similar objects for home use, and moreover ornaments, and all sorts of utensils.

These objects did not only offer an ethnographical interest, as peculiar and characteristic products of such and such nationalities, but the visitors also found very old elements of design in them, some of which dated from the most ancient times and which recalled to mind periods of art and styles which have long ago disappeared, and which were, therefore, very important from the historical point of view.

They found them to abound in original and very beautiful forms, technical methods lost to modern art, numerous ornaments and methods of decorating in color, which captivated the eye as much by their correctness as by their simplicity and originality. If those objects charmed the amateur, and were sold rapidly because of those qualities, it must have occurred to the friends of modern industrial art that there was in them an abundant source of elements of designs, principles and processes of art, which must influence modern taste and its products by completing, vivifying, and refreshing them.

In fact no one can deny that those objects have already furnished many designs to modern industrial art, although most people in 1867 considered them as rarities of ethnography or costume. In spite of their importance, which was made manifest by the rapidity with which amateurs and museums in the year 1867, at Paris, hastened to collect those objects, exhibitions of them have always been one-sided, insufficient, and incomplete, and have never been organized from the artistic or utilitarian point of view.

At the Paris Exhibition of 1867, which was one of the richest in that respect, the ethnographical point of view predominated, for which reason most of those objects were mounted on lay figures. They were also scattered among different countries and nations and modern works, so that they could not be easily noticed. The collection was also very incomplete.

At the London Exhibition of 1871 they had not been forgotten, but in consequence of the nature of this exhibition only pottery and wool fabrics were exhibited, but even in these two branches they were very poorly represented, especially the woven articles.

For these reasons an exhibition of products of national domestic industry could only be quite new and interesting in a universal exhibition, if it were organized as completely as possible, for a fixed purpose, and from the right point of view.

We will first determine these points of view, and then point out the groups and places where national domestic industry is generally practiced.

We have called the species of objects which were to be exhibited in this group products of national domestic industry; still this expression does not exhaust all that we wish may be seen at this exhibition. It is true that most of the objects of this sort are manufactured at home by the people for their own use, and for these objects the expression we have chosen is a sufficient one. But there are many other objects which, if not produced in manufactories, are made by skilled workmen for the same purpose, and these will also find a place in our exhibition so long as they are



original in shape or manufacture, and so long as they are hereditary and peculiar to those who make them or to those who wear them.

Let us take, for instance, the original ornaments of the women inhabiting the Dutch provinces, which technically and artistically differ altogether from the modern fashionable shapes, but which can be bought in jewelers' shops at Utrecht and other places, while you must seek the similar Swedish ornaments in the villages and houses of those who make them.

After having extended the notion contained in the expression "national domestic industry," we must again restrict it for the purpose of our exhibition.

The intention is not to expose in this exhibition everything, even the most common objects, (and there are of course many in the production of the people,) but only those which have a more wide-spread interest. This interest can of course only be artistic interest, be it modern artistic interest, that is, the interest which might be taken in those objects, considering the use that may be made of them for modern artistic industry, or artistic historical interest. Thus many exceptions will have to be made, but a great deal will still remain, and this limitation will only increase the charm and attractive power of this exhibition.

It is true that this point of view of the artistic interest which is to govern the choice makes it necessary to have the assistance of *connoisseurs*, who would collect in the respective countries all that is necessary, and decide between all the objects which may be put at their disposal.

They alone can find out what may be interesting, even among things of no great value, and they alone can recognize what is good, beautiful, and useful in common things.

As to the sort of objects which will be exhibited in this group, they would be—

1. Pottery.
2. Textile fabrics and needle-work.
3. Metal ornaments.
4. Carved work and different utensils.

Austro-Hungaria will furnish a very interesting collection of potteries, if a practical man makes the choice and takes into consideration old reminiscences in shape and fashion. It is sufficient to call to mind the red, black, and yellow jugs, and those ornamented in red, as well as the vessels glazed in different manners of the countries bordering on the river Theiss, of the South Danube, of Dalmatia, &c.

The glazed and unglazed vessels, and those ornamented with gold which Turkey produces, and of which there are a good many in the Austrian museum of fine arts applied to industry in Vienna, are not less interesting. Greece, the Greek islands, (let us think of the Rhodian or Persian fayences,) Roumania, Asia-Minor, Persia, deserve just as much attention. Egypt may send its small utensils of red and black clay. The other parts of North Africa, Tunis, Algiers, and Morocco, would also furnish a very important contingent. There we find the white-glazed vessels with blue ornaments, which are often remarkably fine, and can be taken as models of their kind.

There are besides vessels of different colors with red marks, and also those of fine red-brown clay, of old Saracen shape, which are also found in Sicily.

In Portugal and in Spain we find the same sort of red pottery, with engraved ornaments of original shape; and with these the cooling-vessels of yellow-white clay, not very durable but very artistically made. In Spain the people used glazed vessels, which might be called Spanish majolicas.

Let us recollect also the most original vessels of the Basque provinces and of the Pyrenees.

Italy has got numberless vessels used by the people, and of very different kinds. The Austrian museum of fine arts applied to industry, in Vienna, has got a very beautiful collection of them, picked up in different provinces, and full of recollections of the old porcelain fabrication, and of the majolicas of the sixteenth century.

Germany can also send rich contributions to this special exhibition. The best proof of it is the German museum of fine arts applied to industry, in Berlin, which has already begun to make a collection, in which able men have separated those things which are really old, remarkable, and peculiar to the people, from those which are only used daily at home and in the kitchen, without having any technical importance or any particular shape.

Russia, and the other northern countries, will also bring their share, as well as the south of France, and some Dutch provinces.

Countries of other parts of the world are also interesting. Think, for instance, of Brazil, Mexico, Peru. Even the common potteries of the savages can be considered from interesting points of view, historically, for instance, because they serve to throw light on the origin of the people.

The exhibition of objects of the second division, woven fabrics and embroideries, will not be plentiful and original. Many popular costumes could contribute to it. Concerning Austria, let us think only of the costumes of the southern Danubian provinces, of Dalmatia, &c., with their beautiful embroideries of gold and silver, besides the contingent which the other countries of Austro-Hungaria might furnish. It is the same thing with Roumania, Turkey, Greece, Albania, &c.

Here we find besides costumes, carpets from all these countries, as well as linen covers, embroidered with very old and peculiar patterns.

Italy, for instance, can exhibit the striped head-cloths of the women, and many peculiar embroideries. Spain possesses a rich collection.

Think, for instance, of the colored striped rugs, which the men wear as mantles to shelter themselves from the influence of the weather. Scotland can send its plaids, of course only those which are still worn by the several clans, and are peculiar to them.

Sweden and Norway can furnish a very rich collection. Here are provinces like Dalekarlia, where each commune has its own pattern for certain parts of the dresses of the women. Other provinces, like Schonen and Holland, manufacture linen cloths ornamented in a very interesting manner, all made in and for the houses of the peasantry. Industry and commerce take no notice of them. Elsewhere are to be found woolen fabrics, jackets and stockings with colored patterns, which seem to belong to the most ancient times of the history of civilization.

There we have covers with raised embroideries, and the woven galloon-lace of the female costume, with patterns of the Middle Ages. In fact, Scandinavia alone can furnish a plentiful, very interesting, and instructive collection.

A Russian collection cannot be less rich and interesting; a work of a collection of ornaments, which has just been published in Russia, as well as the richness of the ethnographical exhibition, which took place a few years ago at Moscow, allow us to expect as much.

The third division, comprising ornaments, is scarcely less important; it presents also great interest even for modern industry. Let us take as an example the goldsmith Castellani, at Rome, who for many years could not succeed in manufacturing filigree as fine as the ancient filigree till he took workmen from a small village in the mountain, who, up to that time, had only made ornaments for the people. These Italian ornaments, different in each district and original in their forms, will furnish the most important contingent to this group.

It is sufficient as a proof of this to refer to the wonderful collection of the South Kensington Museum in London.

After Italy, Holland will furnish the most interesting selection of popular female ornaments in gold and silver, manufactured by skilled workmen. They are nevertheless remarkable in form, ornamentation, and use.

The northern countries will also have many objects to expose. For instance, the Swedish provinces, Norway, with its often beautiful filigree-work, and the Schleswig isles with the same sort of products. The collection will also be very rich in the Danubian provinces, and in the countries of Turkey, and then from Egypt as far up as Soudan, where filigree, which has been forgotten by modern arts, is still manufactured and employed. In Russia, and in many other countries of Europe also, an examination of the ornaments of popular costumes would not be without profit for our purpose.

In the fourth division, containing different utensils, may be especially mentioned—

Basket-work and straw tresses, (of which European nations would not furnish the greater part,) mats and twisted covers, and especially ornamented and peculiarly manufactured furniture, some of which are found in the houses of the lower classes in many countries.

Many of those objects have not been exhibited because they were considered of no importance. But there is no doubt that artists and amateurs would appreciate them, and profit more by them than by the so-called peasants' chairs of the seventeenth and eighteenth centuries, which are nowadays so sought after by collectors. China, Japan, and India would certainly take an important place in



this exhibition if national peculiarities alone were taken into consideration. But the artistic industry of those countries is not a popular industry in the same sense as that which has just been spoken of. It is, on the contrary, very civilized, and mostly, particularly in India, for the wealthy classes.

It is, therefore, of the same kind as our modern *industrie de luxe*, which, as is well known, it surpasses in many respects, as well technically as artistically. The industry of those countries, from which we would particularly wish to have the greatest possible contingent, is therefore only to be dealt with as with that of civilized European countries, *i. e.*, quite independently. We can, therefore, only take from that industry, for the exhibition we are now speaking of, those things which are intended for the use of the lower classes.

Vienna, October 1, 1871.

*The President of the Imperial Commission :*

ARCHDUKE RÉGNIER.

*The Chief Manager :*

BARON DE SCHWARZ-SENBORN.

## SPECIAL PROGRAMME.

(GROUP 19.)

### THE PRIVATE DWELLING-HOUSE: ITS INNER ARRANGEMENT AND DECORATION.

This group has been destined to help to solve one of the most important questions of social science of the day.

The aim here is not to exhibit a collection of ethnographical objects, neither is it to show how most of the private dwelling-houses are built and arranged in different countries.

The object is to show how the private dwelling-house can and ought to be built in order best to fulfill its purpose, taking into consideration the climate and local circumstances, and mode of life of the different peoples, as well as their wants and habits.

In most nations the private dwelling-house has undergone no improvement. The changes in our social life, the means of communication of our age, and, above all, the increased value of land, have rendered almost impossible, even in smaller towns, the existence of the old private dwelling-house. The principal characteristics of the dwelling-house of former times were the wasting of space and materials, and a quite arbitrary form and arrangement; still its good qualities make us regret its disappearance.

Under the influence of the elements which govern modern communications, we see the plague of houses let in flats to more than one family increase ever more and more. The unfortunately unavoidable consequences of the living of many in a small space, and of the thus loosened family life, manifest themselves in the injury of health and morality. It is for that reason that we see everywhere endeavors made to restore again the old family house, but arranged to suit the requirements of modern life.

The exhibition will enable the architects of all civilized nations to exhibit the private dwelling-houses which suit best the climate and habits of their country; and will enable the visitors who give their attention to this problem to make instructive comparisons and to adopt that which might be suited even to other countries and other customs.

The construction of the house will not alone be taken into consideration at this exhibition, it will also be completely furnished.

This furnishing of the house, so as to make it comfortable to live in, will be doubly useful.

The reason why previous international exhibitions did not develop the use of inventions, improvements, and arrangements intended for the dwelling-house as much as was desirable, is, because these objects were exhibited each for itself, according to the materials they were made of or the mode of manufacture, but not with a view to their proper combination and application; whereas our group in 1873 will show the rooms, the kitchen, the cellars, &c., with all the require-

ments of private housekeeping, and all most approved arrangements as a whole and ready for immediate use, and thus present to the visitor an arrangement which cannot by any other means be exhibited in so complete or clear a manner, and which the imagination cannot represent to itself.

Besides, this special exhibition will enable a co-operation of artisans to show what they can do.

Those branches of industry which have to do with the decoration of the interior of houses could hitherto only furnish rooms, which the greater number of visitors considered as not belonging to the exhibition, or, in consequence of the crowding together of objects of the same kind, could not expect their work to be appreciated by others than by men of the same branch. Here, on the contrary, the joiner and the cabinet-maker, the upholsterer, the house-painter, the potter, &c., will all be allowed to appear side by side, and enabled not only to show their technical skill, but also, thanks to the working together, to show their taste in a higher degree.

Whoever thinks that the comfort of a house consists not only in its being suitable for its purpose, but also in its being beautiful and generally harmonious, will confess that this working together is desirable as well for the public as for the artisan.

The dwelling-house will show, according to the requirements of the management of a private house in the different countries—

1. An arrangement of space which, in economizing the ground as much as possible, will procure the greatest comfort in the disposition, the grouping, and connection of the dwelling, working, house-keeping, and sitting rooms.

2. A solution of the question of architectural decoration and arrangement, taking equally into account both taste and comfort.

3. Arrangements for heating, lighting, ventilation, &c., on which the comfort of the house, the health of the inhabitants, and economy in their disposition and maintenance are dependent.

4. The complete arrangement of the kitchen, the larder, the cellar, the bathing and washing rooms, laundries, and of other parts of a house necessary for comfort and cleanliness.

5. The capabilities of the skilled trades in the exhibiting countries in building, arranging, and furnishing in such a manner that taste and moderate cost are equally brought out. Although, as we already said, the exigencies and customs of the middle classes are to rule the construction, the architectural disposition, and the inner arrangement, still a more costly arrangement of a few rooms, such as reception and drawing rooms, is not, by any means, excluded; on the contrary, art, applied to industry, and fine art itself, will be enabled to appear conspicuously in this division.

42 Praterstrasse, Vienna, October 1, 1871.

*The President of the Imperial Commission :*

ARCHDUKE RÉGNIER.

*The Chief Manager :*

BARON DE SCHWARZ-SENBORN.

## SPECIAL PROGRAMME.

(GROUP 20.)

### THE FARM HOUSE: ITS ARRANGEMENTS, FURNITURE, AND UTENSILS.

Not all the classes of society are equally reached by progress, and the assertion so often made that the peasantry stick to their customs, proves that the condition of small cultivators generally remains behind the progress of the other classes of society. This is due far less to their inferior intellectual capacity than to certain external circumstances, such as the scattered disposition of their dwellings, a circumstance which has thwarted so many attempts to promote progress among the peasantry.



So powerful an instrument of civilization and of the welfare of nations as the exhibition doubtless is must therefore be made use of for acting on the peasantry and their progress.

This seems all the more necessary, for, as was proved by former international exhibitions, the class of small farmers and agricultural laborers, in spite of manifold facilities given to them by cheap means of communication, form a comparatively small number among the visitors to exhibitions. This is indeed not to be wondered at, since universal exhibitions have always contained more objects of attraction for the other classes of society than for the peasantry.

Large collective exhibitions of products and machinery relating to agriculture and forestry very often overpower them more than they excite their attention. It was this circumstance which made it necessary to confer on the exhibition of 1873 a charm especially intended to attract the peasantry and to arouse their special interest.

This may be considered as one of the reasons for introducing into the exhibition of 1873, Group 20—

“The farm-house: its arrangements, furniture, and utensils.”

But there are also objective reasons which may be advanced in support of the creation of this group, such as the frequently unsuitable construction of farm-houses, their inconvenient distribution and uncomfortable arrangement.

Improvement is checked not always by reason of the expense, but rather by reason of thoughtlessness and ignorance of what is better. The small farmer and agricultural laborer very often builds his house himself with the help of his neighbors, and furnishes it himself; yet in many cases he might have obtained, with the same hands and means, a far more healthy and convenient dwelling, as well as more manageable furniture, if his attention had been directed to it, and if he had had practical examples before his eyes.

The Universal Exhibition of 1873 will answer such a purpose, and also afford the best opportunity of displaying such practical examples and models. It is scarcely to be doubted that this part of the exhibition will call the attention of the peasantry to their own interests.

These considerations will show that the question is not to exhibit, in models or in nature, imaginary farm-houses furnished with the newest inventions of unpractical patentees; far from this. There will only be exhibited that which experience has proved to be useful, and which has been tested in different countries, and found to be really good and convenient.

To take an example from among a great many we will mention the floor of a farm-house. What a difference there is between the unhealthy damp layer of clay which is to be found in some farm-houses, and which resembles a hilly country in miniature rather than a floor, and the watertight, dry, and clean surface which in another country is obtained with nearly the same materials, but with the addition of some other constituents. A similar circumstance is to be noted relating to the contrivances for closing the openings. Windows, doors, and locks of doors are produced nowadays in factories at prices which may be considered very cheap in comparison with those of former times. But while the purveyance of the same was formerly limited to a small circle, the present state of the means of conveyance allows, in most cases, even the inhabitants of villages to prefer what is solid and elegant to what is uncouth, and for all that not cheaper.

We find in Sweden up to this day farm-houses with leather hangings, old remains of a custom which was general in that country. The Universal Exhibition of 1873 does not take upon itself the task of propagating exotics of this kind; but it will act improving in so many other directions. For instance, the gloomy layer of clay mixed with soot, which we find in so many farm-houses may, under all circumstances, be replaced by something better. Nor is the iron-clad, motley-colored shrine, with its forged knap-lock, to be considered as an ideal of a convenient chest. And how long will the actual stock of wood allow the peasantry the waste of fuel to which open fire-places and gigantic stoves drive them?

42 Praterstrasse, Vienna, October 1, 1871.

*The President of the Imperial Commission:*

*The Chief Manager:*

ARCHDUKE RÉGNIER.

BARON DE SCHWARZ-SENBORN.

## SPECIAL PROGRAMME

FOR THE

## EXHIBITION OF THE USE OF WASTE MATERIALS AND THEIR PRODUCTS.

(Additional exhibition, No. 4.)

The consumption of soap and paper, the quantity of letters exchanged, the extension of public libraries, and the use made of them, &c., are often taken as a measure of the actual degree of civilization of a nation.

An extensive and refined use made of the waste materials of industry and house-keeping might be considered with equal right as the measure of the degree of industrial development and capability. It would also scarcely be possible to find in the trades and in economy of agriculture an instance which shows to the same extent the really creative force of science and the characteristic tendency of a nation to economize so well as its endeavor to keep, like nature, all within the circle of reproduction.

Side by side with the increase and growth of wants we see the quantity of useful material augment in a twofold manner. This is accomplished partly by making use of substances formerly useless, because their qualities were unknown; but still more by the use made of substances which, formerly considered as used up, appeared to be of no value, and were often incommodious, and in many cases troublesome.

In order to prove only by a few actual cases the assertion last made, that the use of waste materials increases, and that thus difficulties are removed, and that the wealth of the nation at the same time increases, it is only necessary to take, for an example, the quantities of waste materials of soda factories, which were formerly a real nuisance. Nowadays a great part of the sulphur contained in them is extracted, and the remainder, containing chalk and gypsum, is employed as valuable material for agriculture.

The acid in manganese solutions of chloride of lime factories have become restored to use by means of an ingenious chemical process.

The scoriæ of metals produced by blast-furnaces is used nowadays in glass-making, and becomes, by a simple physical process called basalting, a substance useful in the construction of buildings and streets. Coal and wood tar play in our time an important part. It is sufficient to call to mind the beautiful aniline colors, without speaking of a host of substances which have become useful, like benzine, paraffine, creosote, carbolic acid, pyrocatechin acid, &c.

Injurious and even poison gases, which escape during the process of smelting—sulphuric acid, arsenic, zinc vapors, &c.—have not only been rendered innocuous by contrivances to condense and absorb them, but have even been rendered very useful.

Cotton-seed, which was formerly utterly useless, acquired an increased importance from the moment when the means of making oil from it was discovered. So also with soap- lees from laundries, for we now know how to obtain fat acids from them.

Before the International Exhibition of London, in the year 1851, the glycerine in the factories of stearine acid and candle manufactures, and the ammonia in coal-gas, were lost altogether; since then they have both become important objects of manufacture.

Woolen rags, which were formerly only used for the production of Prussian blue and inferior paper, but which were, for the most part, thrown on the waste-heap, have now become raw materials, just as well as silk and cotton refuse, for textile industry, and thus render very respectable clothing material accessible even to persons of very moderate means.

The distillers' wash, produced in molasses distilleries, and which was formerly thrown away, has become just as useful for the reproduction of potash which is obtained from it, and which forms the base of so many valuable alkaline salts; blood became useful for the production of albumen; cork-refuse for the manufacture of floor-cloths; old horseshoe-nails and other scrap-iron for the



fabrication of the soft and malleable iron for English fowling-pieces; and so on with saw-dust and leather-refuse, &c.

How enlarged we find the amount of the useful material and the means of satisfying our requirements, by a retrospective view of the last ten or twenty years only. It suffices to single out from the host of substances, the value of which has been thus increased, one more much-despised material, viz, human excrements.

Without contradiction, these are considered as some of the most disgusting wastes; nevertheless, China and Japan mainly owe their flourishing agriculture to the extensive use made of them; and one of the greatest chemists of our time, Baron Liebig, has acknowledged that they contain the means of restoring to the soil of Europe its power of production—a power which will soon be exhausted otherwise.

Considering this, is it not to be called one of the greatest absurdities to spend millions in getting rid of a substance which would, if we made proper use of it, make us, by several milliards, richer.

Who can deny that the increasing use of wastes, and the development thus made of new and abundant resources, and the thus facilitated removal of so much which annoyed us, proves beyond all doubt the great influence which science exercises upon life, and obliges even a superficial observer to remark the gradual development of intelligence and prosperity? Who can deny that, when one observes the use made of waste material during a certain given space of time, a new picture of civilization unfolds itself?

It might, therefore, in consideration of this, appear worth while making the trial, and worthy of the assistance of men of science, as well as of men of industry, to form in the frame of the Universal Exhibition of 1873, a representation of the reclaim of articles of commerce from refuse.

In order to define limits to this special exhibition, the value of which lies in its instructive importance, it is, firstly, necessary to give, as exactly as possible, the meaning of the word "waste."

The manufacturer considers as wastes those remains of the used raw and auxiliary substances after he has obtained the principal and secondary products, and which, at the time, have little or no value in comparison with that which has been produced.

But still the whole meaning of the term "waste," and, at the same time, the circle of that which is to be received here, is still to be extended, so far as to include all that remains over after anything has been made use of, and which economy considers as of no further use.

1. The objects which, according to this definition, are to be considered as wastes, form the nucleus of this exhibition.

2. Concerning the period of discovery which this exhibition is to extend over, it agrees with the regulations made for other groups and other special exhibitions, and dates back from the year 1851.

3. According to the system of classification of our great exhibition, there will be exhibited in this special exhibition—

On the one hand, the wastes which are to be found in every industrial group; on the other hand, the products which have been obtained from these wastes since the year 1851, either as quite new products, or only old ones improved or cheapened.

4. One number of this exhibition must comprise all intermediate products between the wastes themselves and the manufactured market-goods.

5. The exhibition will be formed as much as possible of the original objects themselves; only when this is not possible or seems inadmissible will graphic data replace them.

To the objects of this exhibition are to be affixed price quotations, statistical statements of production, the name of the man to whom the realization of the value, or the greater profit made out of the wastes, is due, as well as all other statements relating to the history of the product reclaimed from them; finally, it is desirable that models should be exhibited, or that the machines exhibited in the general exhibition, by the use of which this increase of value has been obtained, should be indicated.

Vienna, October 1, 1871.

*The President of the Imperial Commission:*

*The General Manager:*

ARCHDUKE RÉGNIER.

BARON DE SCHWARZ-SENBORN.





# UNIVERSAL EXHIBITION, 1873, IN VIENNA.

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## CLASSIFICATION AND DIVISIONS.

### GROUP 1.

#### Mining, Quarrying, and Metallurgy.

- a)* Mineral fuels, (coals, shales, and mineral oils;)
- b)* Mineral ores and metals;
- c)* Other minerals, (as salt, sulphur, graphite, &c.;) not including building-materials, vide Group 18;
- d)* Natural alloys;
- e)* Drawings and models of objects relating to mining, metallurgy, and mineral industry: mining engineering, surveying, and map-making;
- f)* Geological works, and geological maps, &c.;
- g)* Tools and inventions for mining and metallurgy, for underground and surface-work;
- h)* Statistics of production.

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### GROUP 2.

#### Agriculture, Horticulture, and Forestry.

- a)* Plants for food and physic, (excluding fresh fruits and vegetables, which are to be the subject of temporary exhibitions;)
- b)* Tobacco and other narcotic plants;

- c)* Vegetable fiber, (as cotton, flax, hemp, jute, china-grass, &c.;) and other plants of commerce in their raw state;
- d)* Cocoons of silk worms;
- e)* Animal products in a raw state, (skins, hides, feathers, bristles, &c;)
- f)* Wool;
- g)* Products of forestry, (timber, wood for cabinet-work, tanning substances, resin in a raw state, dyeing-woods, barks, charcoal tinder;)
- h)* Peat and its products;
- i)* Manures;
- k)* Drawings and models of objects used in agriculture, horticulture, and forestry; farm maps;
- l)* Works of the experimental-stations. Woodland and forest doom-books. Statistics of forests, &c.;
- m)* Processes and inventions for producing, transporting, and storing the above-mentioned products;
- n)* Plans of gardens; drawings and models of horticultural implements, hot-houses, conservatories, irrigation, &c.;
- o)* New methods of horticultural cultivation;
- p)* Statistics of production.  
(Vide "Temporary Exhibitions," No. 4.)

## GROUP 3.

**Chemical Industry.**

- a)* Chemical products for technical and pharmaceutical purposes, (acids, salts, chemical preparations of all sorts;)
- b)* Raw substances and products of pharmacy, mineral waters, &c.;
- c)* Fats and their products, (stearine, oil-acids, glycerine, soaps, candles, and tapers, &c.;
- d)* Products of dry distillation, (as refined petroleum, slate-oil, paraffine, phenylic acid, benzine, aniline, &c.;
- e)* Ethereal oils and perfumeries;
- f)* Matches, &c.;
- g)* Dye-stuffs, mineral and organic;
- h)* Resins, (washed, dyed, or bleached,) sealing-wax, varnish, albumen, isinglass, glue, starches, dextrin, &c.;
- i)* Contrivances and processes used in chemical production;
- k)* Statistics of production.

## GROUP 4.

**Substances of Food as Products of Industry.**

- a)* Flour, and other farinaceous products; malt and its products;
- b)* Sugar, and its products;
- c)* Spirits, and spirituous liquors, &c.;
- d)* Wines;
- e)* Ale, beer, porter, &c.;
- f)* Vinegars;
- g)* Preserves and extracts, (extracts of meat, portable soup, condensed-milk, Erbswurst, preserved vegetables, preserved meat, &c.;
- h)* Tobacco, and similar manufactures;
- i)* Confectionery, ginger-bread, chocolate, coffee substitutes, &c.;
- k)* Processes and inventions for preparing all these articles;
- l)* Statistics of production.

## GROUP 5.

**Textile Industry and Clothing.**

- a)* Washed wool and hair used for textile fabrics, carded wool and worsted, combed wool and woollen fabrics, felt, carpets, blankets, hair-tissues, mixed fabrics, including shawls;
- b)* Cotton, cotton-substitutes, cotton-thread, cotton fabrics and cords;
- c)* Flax, hemp, jute, and other fibers; yarns, threads, and fabrics of the same; straw fabrics for bonnets, screens, and mats, webs and cords of reed, cane, bast, hair, wire, &c.;
- d)* Raw silk, spun silk, and manufactures of silk, silk-wastes;
- e)* Small-ware manufactures, gold and silver cloths and embroideries;
- f)* Lace;
- g)* Hosiery, milled and unmilled;
- h)* Finished objects of clothing, (clothes, gowns, hats, bonnets, shoes and boots, gloves and linen, &c.;
- i)* Upholstery, carpeting, curtains, bed furniture, &c.;
- k)* Artificial flowers and feather ornaments;
- l)* Processes and inventions used in the production of these manufactures;
- m)* Statistics of production.

## GROUP 6.

**Leather and India-Rubber Industry.**

- a)* Leather; articles of leather, harness, saddles, trunks, and other leather-goods, excluding clothing, and fancy goods; parchment and gold-beaters' skin;
- b)* Skins and furs;
- c)* India-rubber and gutta-percha articles, excluding philosophical and mechanical instruments and parts of machinery; water-proof stuffs and cloths;
- d)* Processes and inventions used in the production of these manufactures;
- e)* Statistics of production.



## GROUP 7.

**Metal Industry.**

- a) Goldsmiths' and silversmiths' work, and jewelry, &c.;
  - b) Iron and steel wares, excluding machinery, building-materials, philosophical and musical instruments;
  - c) Manufactures from other metals and alloys;
  - d) Weapons of every description, except military arms;
  - e) Processes and inventions used in the production of these manufactures;
  - f) Statistics of production.
- 

## GROUP 8.

**Wood Industry.**

- a) Cabinet-work, (inlaid floors, windows, doors, etc.);
  - b) Joiners' work;
  - c) Cleft wood-work, (casks, shingles, sieves, &c.);
  - d) Small staves, and their products, matches, &c.);
  - e) Veneers and marqueteries;
  - f) Cut and turned wood;
  - g) Chisel-work and carved-work;
  - h) Cork manufactures;
  - i) Basket-work;
  - k) Wood-work, painted, stained and gilt;
  - l) Processes and inventions used in the production of these manufactures;
  - m) Statistics of manufactures.
- 

## GROUP 9.

**Stone, Earthenware, and Glass Industry.**

- a) Stones, natural and artificial; slate and cement-works, (natural and imitated stones and marbles, paving-stones and floor-tiles,

ornaments and decorations, pipes, grinding-stones, &c.);

- b) Earthenware, (pipes, cooking-vessels, stoves, plastic reproductions, terra-cottas, &c.);
  - c) Glass manufactures, (glass for household use and fancy purposes, imitation gems and pearls unset, &c.);
  - d) Processes and manufactures used in the production of the above articles;
  - e) Statistics of production.
- 

## GROUP 10.

**Small-ware and Fancy Goods.**

- a) Manufactures of ivory, meerschaum, tortoise-shell, mother-of-pearl, whalebone, wax wares, japaned goods;
  - b) Fancy goods of leather, bronze, &c.;
  - c) Umbrellas, parasols, fans, canes, whips, &c.;
  - d) Combs and brushes;
  - e) Toys;
  - f) Processes and inventions used in the production of manufactures;
  - g) Statistics of production.
- 

## GROUP 11.

**Paper Industry and Stationery.**

- a) Paper-pulp, paper, and paste-board;
- b) Colored papers, paper-hangings, tapestry, playing-cards, &c.;
- c) Papier-maché goods, card and mill board;
- d) Articles for writing, drawing, and painting;
- e) Bookbinding, and similar work;
- f) Processes and manufactures used in the production of the above manufactures;
- g) Statistics of production.

## GROUP 12.

**Graphic Arts and Industrial Drawing.**

- a) Book-printing;
- b) Xylography;
- c) Copper-plate and steel printing;
- d) Lithography and chromo-lithography;
- e) Photography;
- f) Engraving and guilloche-work;
- g) Pattern-drawing, and drawing for decorations;
- h) Tools and apparatus;
- i) Statistics of production.

## GROUP 13.

**Machinery, and Means of Transport.**

- a) Prime-movers, (steam-generators, steam-engines, water-wheels, turbines, pressure-engines, air, wind, and electro-magnetic engines, gas-machines;)
- b) Machines for transmitting power, (shafts, wheels, pulleys, cord-bands, &c.;)
- c) Machinery for working special kinds of material, (machines for mining, metallurgy, metal-work, and wood-work; machines for spinning, weaving, knitting, sewing, and embroidering; machines for fulling, cleaning, shearing, dyeing; machines for bleaching, leather-dressing, &c.; machines for paper-manufactures and book-binding; for type-founding, printing, lithography, copper-plate-printing, color-printing, &c.; machines and apparatus for sugar-making, oil-manufacture, breweries, distilleries, stearine, soap, candles, starch, ice-making, match-making, corn-mills and agricultural machinery, and apparatus;)
- d) Other machinery not belonging to the above-mentioned, (blast-engines, fire-engines, pumps, ventilators, &c.;)
- e) Elements and parts of machinery;
- f) Railway-machinery, (locomotives, tenders, railway-velocipedes, and parts of them, railway-carriages, and parts composing them, special machinery and apparatus for railway workshops and railway contri-

vances for making and maintaining railway-plant, snow-plows, &c.;)

- g) Steam-gauges, dynamometers, tridiometers, &c.;
- h) All sorts of vehicles not connected with rail;
- i) Statistics of production.

## GROUP 14.

**Philosophical, Surgical Instruments.**

- a) Mathematical, astronomical, physical, and chemical instruments, (instruments for measuring, weighing, and dividing; for optical and electric telegraphy;)
- b) Surgical instruments and apparatus, (artificial limbs, teeth, &c.;)
- c) Horological instruments, clocks, watches, and their parts, (chronoscopes, chronographs, electric-clocks;)
- d) Statistics of production.

## GROUP 15.

**Musical Instruments.**

- a) Musical instruments;
  - b) Parts of them, (strings, bows, molding-boards, membranes, keys, pipes, &c.;)
  - c) Sound-carrying apparatus, (speaking-pipes, signal-whistles, &c.;)
  - d) Bells, chime of bells;
  - e) Statistics of production.
- (Vide "Additional Exhibition," No. 3.)

## GROUP 16.

**The Art of War.**

- a) Organization and recruiting of armies;
- b) Equipment of troops, accouterments, and armor;
- c) Artillery;
- d) Military engineering;
- e) Sanitary contrivances;
- f) Military education, training, and instruction;
- g) Cartography and historiography.



## GROUP 17.

## The Navy.

- a)* Materials for naval architecture ;
- b)* Models and drawings of boats and ships for inland, lake, and river navigation ; sea-going ships, coasting vessels, merchant-ships, and ships-of-war, stores and fittings for equipment, outfit, and armament of ships ;
- c)* Tools and apparatus used in ship-building ;
- d)* Clothing, outfit, and accommodations for crews ;
- e)* Land and water works for navigation, (models and drawings of docks, harbors, sluices, floating-docks, floating-batteries, and coast defenses ;)
- f)* Hydrography, charts, meteorological instruments ; education of seamen and officers.

## GROUP 18.

## Civil Engineering, Public Works, and Architecture.

- a)* Building materials ; processes and apparatus for quarrying, brick-making, iron girder-work ; preparation and preservation of wood ; artificial stone, terra-cotta work, &c. ;
- b)* Materials and appliances for foundations, (pile-drivers, screw-piles, coffer-dams, caissons, pneumatic and diving apparatus ;)
- c)* Contrivances and tools for earth-works, (excavators, dredging-machines, apparatus for raising, carrying, and transporting earth and materials ;)
- d)* Materials and apparatus used for roads and railways, (road-rollers, railway superstructure, switches, crossings, turn-tables, traversing-tables, inclined planes, lifts ; pneumatic and other modes of propelling ; water-stations and their apparatus, railway-station buildings of all kinds, and systems of railway-signals ;)
- e)* Hydraulic engineering-works, excluding sea-works, (river-works, canal-works, dikes, locks, dams, &c. ;)

- f)* Models and plans of viaducts, bridges, and aqueducts, &c. ;
- g)* Plans, models, and drawings of public buildings, dwelling-houses, barracks, penitentiaries, prisons and hospitals, schools and theaters, laborers' cottages ; apparatus for lifting and moving heavy weights in buildings, as lifts, &c. ; plans and models of cheap dwelling-houses ; tools and implements of artisan-builders ;
- h)* Apparatus and inventions for health, comfort and convenience in buildings, (for lighting, water-supply, drainage, water-closets, lightning-conductors, &c. ;)
- i)* Agricultural engineering, plans for culture, fencing, draining ; farm-buildings ; buildings for cattle-breeding ; stores, stables, manure-tanks, &c. ;
- k)* Industrial buildings ; spinning-mills, weaving-mills, grinding-mills ; distilleries, breweries, sugar-manufactories ; warehouses, saw-mills and docks, &c.

## GROUP 19.

## The Private Dwelling-house: Its inner Arrangement and Decoration.

- a)* Models, drawings, and finished buildings, representing dwelling-houses of civilized nations ;
- b)* Drawings, models, and examples of thoroughly-furnished apartments.

## GROUP 20.

## The Farm-house: Its Arrangements, Furniture, and Utensils.

- a)* Finished buildings, models, and drawings of farm-houses of the different nations of the world ;
- b)* Drawings, models, and examples of peasant-rooms, furnished and fitted out with their furniture and apparatus.

## GROUP 21.

**National Domestic Industry.**

- a) Pottery and porcelain;
  - b) Fabrics, tapestry, embroidery, lace, and other needle-work;
  - c) Metal articles and ornaments;
  - d) Carved work and utensils.
- 

## GROUP 22.

**Exhibition showing the Organization-Influence of Museums of Fine Arts applied to Industry.**

- a) The various methods and means by which the different modern museums (viz: the South Kensington Museum, in London, and the similar museums in Vienna, Berlin, Moscow, &c.) endeavor to carry out the improvement of the general taste of the people, and the manner in which they promote the art, industry, and public instruction of their countries;
  - b) Exhibition of the objects which have been produced and propagated by those modern museums.
- 

## GROUP 23.

**Art applied to Religion.**

- a) Decoration of churches, (wall-decoration, stained-glass, glass-painting, &c. ;)
- b) Church furniture, (altars, organs, pulpits, pews, shrines for inclosing sacred vessels, &c. ;)
- c) Ornaments for altars, pulpits, crucifixes, chalices, labarums, candle-sticks, altar-hangings and carpets, pulpit-hangings, &c. ;
- d) Objects used in baptisms and funerals, &c.

## GROUP 24.

**Objects of Fine Art of the Past, exhibited by Amateurs and Owners of Collections, (Exposition des Amateurs.)**

- a) Paintings of ancient masters;
  - b) Objets d'art. Bronzes, enamels, miniatures, majolicas, porcelain, faience, &c.
- 

## GROUP 25.

**Fine Arts of the Present Time—Works Produced since the Second London Exhibition of 1862.**

- a) Architecture, including models, designs, sketches, and surveys of architectural works of the present times;
  - b) Sculpture, including figures and groups of small sizes; engravings, medals, &c.
  - c) Paintings, including miniatures and enamels;
  - d) Graphic arts, including copper and steel- engravings, etching, wood-cuts, &c.
- 

## GROUP 26.

**Education, Teaching, and Instruction.**

- a) Education; exhibition of all the arrangements and contrivances for the better nursing, training, and rearing of children; their physical and mental development from the first days of their life up to school-time; their nourishment, cradles, nurseries, &c.; child-gardens, (*Kinder-Garten*,) child-games and amusements, child-gymnastics.
- b) Teaching; exhibition of school-houses and school apparatus in models, drawings, and examples; exhibition of means of instruction; the works and journals of instruction; description and illustrations of



methods of instruction; history and statistics of a school, its organization and laws;

- α*) Elementary schools; this department will include apparatus for the instruction of the blind, deaf, dumb, and idiots;
- β*) Middle-schools, comprehending gymnasiums, "Realschulen," or schools

wherein exact science and modern languages are taught;

- δ*) Professional and technical colleges;
- γ*) Universities;
- c*) Instruction in the more limited sense; instruction of adults through literature, the public press, public libraries and educational societies, and associations for instruction.

All machinery is contained in Group 13, but, nevertheless, the machines for working special kinds of material will be examined by the jury of the professional group to which they may belong, with the assistance also of competent machine-builders. It is left to the free will of the exhibitor to choose the group in which he wishes his object to be placed, should it be susceptible of being placed in more than one group.

#### Additional Exhibitions.

1. The history of inventions.
2. The history of industry.
3. Exhibition of musical instruments of Cremona.
4. Exhibition of the use of waste materials, and their products.
5. The history of prices.
6. The representation of the commerce and trade of the world.

#### Temporary Exhibitions.

1. Live animals, (horses, cattle, sheep, pigs, dogs, fowls, game, fish, &c. ;)
2. Butcher's meat, venison, poultry, lard, &c. ;
3. Dairy produce ;
4. Garden produce, (fresh fruits, fresh vegetables, flowers, plants, &c. ;)
5. Living plants injurious to agriculture and forestry.

For these exhibitions special instructions will be afterward published.

Vienna, the 16th of September, 1871.

*The President of the Imperial Commission :*

*The General Manager :*

ARCHDUKE RÉGNIER.

BARON DE SCHWARZ-SENBORN.









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